Helping Ourselves

Crafts of the Grenfell Mission

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HELPING OURSELVES
Crafts of the Grenfell Mission

Colleen Lynch
Curator

An Exhibition organized by the Newfoundland Museum

Credits

EXHIBITION DESIGN:
Larry Penney

CATALOGUE DESIGN:
Cam Mustard

COVER PHOTOGRAPH:
Embroidered caribou skin gauntlets #57; carved ivory letter opener #7.

Manfred Buchheit

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Foreword

In bringing this exhibition of Grenfell crafts to the public, the Newfoundland Museum hopes to illustrate the importance of the International Grenfell Association to the people of northern Newfoundland and Labrador and to foster an awareness of the distinctive artistry of the area. Guest curator Colleen Lynch has spent many years gathering information on the development of art and craft in this region, and it is a great pleasure to be able to present this summary of her research on one aspect of this development.

We were especially fortunate in finding interested lenders for the exhibition, since most Grenfell handcrafts, as well as the archival information itself, have left the province. A major benefit to the Museum has been a willingness among these discriminating collectors not only to lend to the exhibition, but also to donate many of the items you will see in the displays. We are forever in their debt.

The Museum also wishes to acknowledge the financial assistance of the Museums Assistance Programme of the National Museums of Canada.

Helping Ourselves takes us beyond the examination of craft objects to glimpse the way of life and unique artistic traditions of northern Newfoundlanders and Labradorians.

Jane Sproull Thomson
Chief Curator, Newfoundland Museum

HELPING OURSELVES
Crafts of the Grenfell Mission

The handcrafts developed and sold during this century by the Industrial Department of the Grenfell Medical Mission reflect the adaptability of Northern Newfoundland and Labrador craftspeople. At a time when the economy of the British Colony was unable to support the population, creative and technical craft skills rescued these talented people from destitution by providing a means of earning medical and other badly needed services from the Mission. Moreover, the high quality of their work generated favourable publicity for the Mission and thus increased the effectiveness of its fundraising and promotional ventures. In this way the craftworkers not only helped themselves but improved the quality of life for the entire area.

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Ragged Islands, Labrador, 1931. Fish are drying on the rocks in the foreground.

FC Sears

Wilfred Thomason Grenfell, a British doctor, travelled to Newfoundland in 1892 to investigate reports that Labrador's full-time residents and the Newfoundland fishing families who worked there in the summer were in need of medical and social services. Conditions were worse than anything he had witnessed in his previous medical missionary work and he devoted his life to relieving the poverty, disease, chronic sickness, exploitation and hunger that he found. His dynamism and dedication attracted influential and wealthy supporters along with a small army of trained professionals and unskilled, but committed, volunteers. With a flare for inventing possible solutions to sometimes insurmountable problems, he and his workers constructed and staffed hospitals,

F.C. Sears

Making mats for Labrador Industries. Mrs. Martha Colbourne and her daughter, Laura, St. Mary's River, Labrador in 1931.

nursing stations, orphanages and schools; introduced reindeer to replace sled dogs; encouraged community cooperative stores and lumber mills; began a craft production industry (the Industrial Department); and brought agricultural, nutritional and other specialists to the coast as advisors and teachers.

As might be anticipated, this influx of people from "away" was a mixed blessing, for not all of the workers were suited to the work. In addition, Wilfred Grenfell's opinionated and outspoken manner often irritated or angered the Newfoundland government, clergy and local businessmen. Even his detractors generally acknowledged his sincere desire to provide much-needed services to the financially destitute Colony, however, and the symbiotic relationship endured.

Wilfred Grenfell married Anne MacClanahan, an American socialite, in 1909. Although dedicated to her husband's work she preferred the company of his many patrons living in New England to the rugged life in the North. Mrs. Grenfell was particularly active in arranging for gifted Newfoundlanders and Labradorians to attend schools in Canada and in the United States, and in promoting "The Industrial" work.[1]

From the very beginning, Dr. Grenfell recognized that high quality handwork was being produced in Newfoundland and Labrador. And he astutely perceived that the displays of northern "curios" at his fundraising and recruiting lectures in the United States, Britain and Canada not only stimulated his audiences' imaginations but might also be a source of income for his Mission.

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Manfred Buchheit

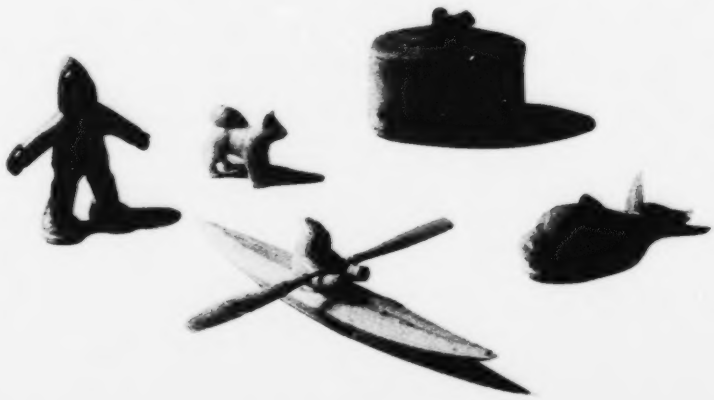
Northern-style gauntlets adapted for dress wear by using refined embroidery techniques and precisely detailed sewing methods on Grenfell Cloth (#62). Boots using traditional Inuit inlay and appliqué techniques on the sealskin uppers and Naskapi Indian beadwork on the foot (#61). The doll is wearing typical "Settler" clothing of the 1930's: cloth dicky, cotton headscarf, skirt and apron, sealskin boots and knit mittens (#54).

In 1906, Elizabeth Bird was among the fishermen and their families waiting on shore as the Mission's hospital steamer *Strathcona* manoeuvered through the ice floes at the mouth of Sandwich Bay, Labrador. Perhaps she needed to have a tooth extracted, wanted ointment for an infected cut, or, anticipating a cold winter ahead, was looking for some warm clothing. In keeping with Grenfell's belief that pride and self-respect are jeopardized when capable people receive charity, those who were able to do so would pay for the Mission's services by whatever means they possessed. Without much cash, some cut wood while others picked berries, donated labour on construction jobs or supplied the Mission staff with wild game and fish. As a skilled craftworker, Lizzie Bird would have bartered beautifully beaded and embroidered deerskin[2] with Grenfell's Industrial Department for the assistance that she needed. The lives of thousands of Labradorians and Newfoundlanders like Lizzie Bird were touched by the organization which formed around Dr. Grenfell's ideals and activities.

While in New England on a lecture tour in 1905, Dr. Grenfell was introduced to Jessie Luther, a craftswoman and pioneer in the field of occupational therapy. For the next ten years Miss Luther worked full-time at her profession in the United States while simultaneously developing the fledgling Industrial Department in the North. High quality beaded and embroidered work was being done before her arrival – as were grass sewing, some knitting, ivory carving and mat hooking. She encouraged this indigenous work, introduced weaving and attempted to develop products utilizing local clays and semi-precious stones. Summer trips to the Coast alternated with winters spent at home conducting craft sales, giving fundraising lectures and securing supplies, equipment and helpers for the coming year.[3]

As word of the opportunity spread, more Newfoundlanders and Labradorians sought to make crafts for the Mission to augment the scanty living they could cull from the fishery. Wives and mothers incorporated craftwork into their daily routines. A carving department at the Mission's northern headquarters in St. Anthony, Newfoundland, and weaving centres there and in Red Bay, Labrador, offered full-time employment to both men and women. Demand for the products of The Industrial steadily increased. By 1920 the scale of the enterprise necessitated a full-time Industrial Director in St. Anthony and during the 1930's a Sales Director was added to the staff of the International Grenfell Association in the United States.

Miniature carved and painted ivories; left to right, #23, #19, #25a,b., #6, and #21.



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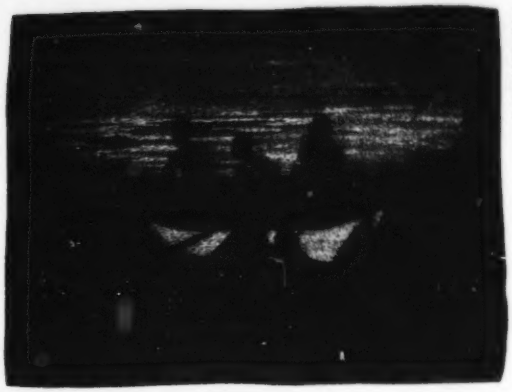

Manfred Buchheit

Three Men in a Dory (#67) is typical of the Grenfell hooked mat genre which combines local technique with imagery which appeals to the intended consumer's taste.

Craft production in the North was not a simple and straightforward undertaking but, rather, operated through a complex system which was plagued by problems: supply shortages were chronic and cash flow was erratic; travel and communications between home workers, production centres and the marketing centres was sporadic and unreliable; and personnel and workers frequently changed.

In addition to these daunting logistical problems, the Industrial Department's mandate could be defined from at least seven different points of view. For example, on the Coast it provided income and material goods to qualified craftspeople but also served as a disguised form of charity by accepting substandard work from less competent, but destitute, people. It sometimes functioned as an occupational therapy programme for patients recovering in the hospitals and it also provided a social structure within which the Mission could encourage cleanliness, pride and self-respect. As if these expectations were not enough, the Mission itself also received benefits. As noted earlier, craft sales and displays attracted attention and were an excellent source of publicity. There was also the hope that The Industrial would generate profits to help support other Mission projects or that it would become financially self-sustaining and eventually evolve into a co-operative venture.

Depending on one's perspective, then, The Industrial could be viewed as either a business enterprise, or a service subsidized in much the same manner as medical services, or a vehicle for transmitting social values. These sometimes incompatible goals often were debated by the Grenfells and various Board members and strong conflicting opinions hobbled the industrial work throughout its life.

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A study of Grenfell craft objects provides an opportunity to understand more about cross-cultural fertilization. Since the economic and social systems of the area were altered by the Mission's presence, it is not surprising that handcrafts, as expressions of that culture, would be altered by the Mission's Industrial Department. Aesthetic and technical changes had been occurring naturally as craftspeople responded to stimuli introduced by earlier Moravian and Catholic Missionaries, adventurers, and the Hudson's Bay Company but the pace of change radically accelerated when the Mission institutionalized the process.

Categorizing any form of cultural output these days is fraught with difficulties because of the ease with which images and ideas can circumnavigate the globe; no existing culture or class is totally free from external influences. Earlier notions of primitive and folk art are inadequate when discussing Grenfell crafts, for these objects are neither the products of "a recently conquered [native] group" nor of "the 'lower classes' " of a complex society.[4] It is true that Inuit, Indian and local vernacular traditions formed the basis for much of the Mission's craft output but the Industrial Department did not look upon Newfoundland and Labrador crafts purely as the creative outpourings of the local culture. Rather, they saw them as a means of achieving their missionary aims. With this perspective and a strong market orientation, they incorporated aesthetic and technical factors introduced by Canadian, American, English, Scottish and other nationals who worked for the Mission.

It would be shortsighted to dismiss these crafts as inferior works because they are of mixed cultural parentage and market oriented. Rather than employing negative descriptors such as "adulterated," "tourist-y" or "airport" arts, such terms as "heterogeneous," "hybrid," "transitional" and "contact" arts and crafts acknowledge the dynamics of their design evolution.[5]

Yale University Archives

"The Loom Room" at St. Anthony, Newfoundland. c.1910.

Some craft work, especially clothing items such as dickies and skin boots, was produced primarily for Grenfell workers and visitors to use in the North. These northern designs were adapted somewhat to suit the users' tastes but the Industrial Department's attitude towards product development is best seen in those items which were designed for the souvenir market and to suit the promotional needs of the Mission.

Marketing schemes were varied and plentiful. In addition to sales centres on the Coast, local Grenfell Committees in many cities in the States, Britain, Scotland and Canada conducted sales through church groups or by invitation in private homes. During the 1930's, public sales were held at Jay's department store and in the ballroom of the Copley Plaza Hotel in Boston. Volunteers trucked goods to private schools and fashionable resorts in New England where they gave talks and set up sales tables, sometimes grossing $1000.00 in one day.[6] To realize this level of success Grenfell crafts needed to satisfy a number of criteria.

The objects had to be easily "read" by the intended consumers. These were most often well-travelled, educated, middle- and upper-class people with a sense of responsibility towards those less fortunate than themselves. As ambassadors for the Mission, products had to convey the image which the Mission felt was appropriate — that these were exotic people. Although the oldest known Inuit work and most of the familiar local designs employed geometric forms, symbols and colour[7] to convey meaning, the southern consumer did not understand this code, and therefore did not respond favorably to these works. Realistic images, on the other hand, were less susceptible to misinterpretation, and a careful choice of subject matter also catered to romantic notions about life in the North.[8]

Richard Meats

Rhoda Dawson Bickerdike wearing a dicky *(atigi)* made for her in 1931 by Bertha Andersen of Makkovik, Labrador. The embroidery around the hood is Moravian-inspired.

In addition to imagery, buyers' preconceptions about what was appropriately "Northern" shaped the forms, materials and techniques employed. This was a more complex process than choosing imagery, since a variety of factors could be manipulated to achieve the desired results. As examples, unfamiliar Northern techniques could be combined with familiar forms (see grasswork objects #13a,b,c to #15), or familiar techniques and forms could be combined with exotic imagery (see weaving #10; hooked handbag #77; jewellery, especially objects #34 to #37). In other cases, Northern forms were adapted to conform more closely to southerners' tastes and needs (see photo p. 8; jacket #49; advertising flyer #52; ski outfit #60a,b).

Transportability was another concern. Either the Mission was shipping works out of the North to marketplaces in the South, or visitors to the Coast wished to carry works back home in their luggage. Carved and painted ivory miniatures satisfied this criteria, as did textile products because they were unbreakable. Ironically, the model boat project failed partly because of shipping problems.[9]

Price was not as much of a constraining factor for Grenfell Crafts as it was with other commercial craft businesses. Both high-priced and cheap items sold well; Lady Grenfell insisted that a large number of low-priced items be available at sales, but she was well aware that wealthy patrons could afford expensive items such as elaborately designed and finely hooked mats (see #79) and large scale carvings (see #16.)[10]

And finally, utility often enhanced these other attributes. If the object could be put to everyday use then a frugal consumer might finally be induced to make a purchase. Additionally, the Mission might benefit from having a Grenfell-related image constantly before a potential donor's eyes.

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During its ninety years as a branch of the Grenfell Mission, the Industrial Department both borrowed from native and local traditions and introduced many innovative ideas to Northern Newfoundland and Labrador craftspeople. And Grenfell Crafts images slipped back into the vernacular design repertoire so quickly that their origins became obscured. "Inukuluk" embroidery motifs (small-scale Inuit figures) illustrate this process well. Many people believe that they are part of traditional Inuit imagery but this is not the case; pre-contact Inuit designs were geometric.[11] In the early 1930's, Kate Hettasch, a Moravian Missionary of German ancestry was living in Nain, Labrador. In a telephone conversation in February of 1985 she told me that she taught drawing in her school classes. The resulting naive images migrated from paper to fabric and caribou skin, worked their way down the Labrador Coast[12] and eventually arrived in St. Anthony

Judy W. McGrath

Small-scale drawings of people in the Labrador landscape were first made in Nain by Kate Hettasch and her students. Adapted for embroidery, these *Inukuluks* became popular motifs in the Grenfell Mission's design repertoire.

with Inuit hospital patients. The images suited the Mission's requirements and they were adapted, simplified and in production by the 1950's. In 1974 the provincial government's Department of Education included inukuluk embroidery designs in a teaching manual, *Design For Native Embroidery*, a move that was opposed both by the Grenfell Mission, who felt that this was a violation of their design rights, and by native rights supporters who believed that this was an exploitation of traditional Inuit images. As a result, the manual was not circulated widely. Even without the manual, however, these images became very popular and are in common use all across the province. Most recently they have appeared on mass-produced parkas being imported into Canada!

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In 1984, the International Grenfell Association placed the now-called "Grenfell Handicrafts" business in the hands of a local governing committee. Without the financial resources of the Mission to cover cash flow problems and year-end losses, the Grenfell Handicrafts business must reassess its goals before we will know if it will survive.

Colleen Lynch

Notes

[1]See Kerr. Extensive information on the Grenfell Mission is also contained in their quarterly magazine, *Among The Deep Sea Fishers*, 1903 to 1981.

[2]Gooding, p. 10. I thank Doris Saunders for biographical information on Elizabeth Bird.

[3]Luther, "After Ten Years."

[4]Graburn, *Ethnic and Tourist Arts*, p. 3.

[5]Both Graburn and Ray, *Eskimo Art*, discuss in depth many of the issues touched upon here.

[6]Anne MacClanahan Grenfell, letter to Mary Ann Evans, 23 August 1937, Private Collection of Andrew Golbert.

[7]Hawkes, pp. 38-57, 100-105; Lynch, pp. 14, 16-18.

[8]Luther, "Hooked Mats," p. 79.

[9]Elizabeth Paige Harris Papers. Extensive correspondence throughout the Collection mentions crating and shipping problems and high sales prices, the latter partially due to high shipping costs.

[10]Anne MacClanahan Grenfell, letters to Mary Ann Evans, 4 August 1937 and 6 August 1937, Private Collection of Andrew Golbert.

[11]McGrath; Hawkes pp. 38-57, 100-105.

[12]Igloliorte, p. 34.

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Catalogue of Exhibited Works

Bracketed item numbers identify objects which were not Industrial Department products but which represent significant technical or design influences.

Where known, the designer is designated by "D:" and the Maker by "M:". Dimensions are in centimeters; length, width, depth (or height).

1. **"IGA Industries"**
D/M: Valda Vaughn, 1929
Drawing on wooden panel; pencil, coloured ink (?), varnish.
Collection of the IGA.
154.5 x 35

2a,b. **Hand Towels**
D: Franciska Mayer (?). Made in 1939.
Handwoven cotton, cross-stitch embroidery.
Collection of the Newfoundland Museum; gift of Mrs. Robert J. Martin.
47 x 31 ea.

3. **Model Dog Team**
Painted wood, minimal carving; string, leather. Similar in carving style to #16.
Collection of Andrew Golbert.
55 x 4.8 x 9.5

4. **Tea Tray Cloth**
1954
Grenfell cloth; embroidered.
Collection of Alice W. Badger.
44 x 31

5. **"ABC Dogteam On Land"**
Brin (burlap), silk or rayon stocking fabric strips, unravelled brin; dyed, hooked. Dogs are hooked with unravelled brin to create a contrasting texture.
Collection of the IGA.
80 x 52

6. **Container With Cover**
pre-1934
Walrus ivory, velvet; multicolour painted dog team around circumference at base, painted details on dog finial.
Collection of Betty Peden Fyfe.
6 x 3.2 x 5

7. **Letter Opener**
In production by the 1930's. Purchased in 1961.
Pierced and carved ivory.
Collection of Alice W. Badger.
27.5 x 3.2

8. **Model Dog Team**
M: Bobby Ricks, 1951-2
Carved ivory; wood base, thread, felt.
Collection of Margaret Armstrong.
18 x 2.6 x 3.2

9. **Table Runner**
D/M (?): Jessie Luther (or Industrial Department weaver) c.1915
Hand-spun (?) and hand-dyed (?) wool; handwoven, inlay technique.
Collection of Godfrey Goff.
99.5 x 39

10. **Scarf**
D: Franciska Mayer, c.1938
Handwoven wool, inlay technique.
Collection of Peggy Perry Simpson.
105 x 19

11. **Pillow Cover**
Overshot weaving introduced by 1912. Purchased in 1933.
Handwoven cotton and wool; traditional overshot pattern "Young Lover's Knot".
Collection of Elisabeth Hamilton Risdon.
44 x 27.5

12. **Scarf**
In production by 1938.
Handwoven wool, metallic thread. Part of the "Rainbow" series.
Collection of the IGA.
106 x 32

13a,b,c. **1940**
Sewn sea grass, raffia; a traditional Labrador craft.
Collection of the Newfoundland Museum; gift of Mrs. Robert J. Martin.
Round — dia. 15; oval — 15 x 13

14. ***Teapot-Shaped Basket** (minus lid?)*
Probably pre-1940.
Sewn sea grass, sealskin appliqué (man with snow knife, snow house, dog pulling komatik, fox in leg-hold trap). This piece was found at the Dog Team Tavern in Vermont; its origins are unknown.
Collection of Andrew Golbert.
Dia. (exclusive of spout) 16 x 10.5

15. ***Covered Basket***
pre-1946
Sewn grass, raffia; a traditional Labrador craft.
Collection of Dr. and Mrs. G. Thomas.
Dia. 29 x 18

16. ***Model Dog Team***
M: Eli Canning, 1945
Carved ivory; wood, cotton thread, leather.
Similar in carving style to #3.
Collection of Lincoln Brown, son of Dr. & Mrs. Linwood Brown.
44 x 8 x 5

17. ***Advertising Flyer for the Model Boat Industry***
c.1925
Collection of the IGA.
27.5 x 21.3

18. ***Seal***
pre-1934
Carved walrus ivory, red and black paint.
Collection of Betty Peden Fyfe.
4.2 x .75 x 2

19. ***Dog***
In production at least by mid-1930's.
Purchased c.1945.
Carved ivory.
Collection of E.O. Miller Bird.
3.5 x 2.7 x 1

20. ***Puffin***
Purchased c.1950.
Carved ivory.
Collection of Harriet L. Bensen.
2.7 x 2.7 x 1.3

21. ***Whale***
Purchased in 1960.
Carved irovy.
Collection of Lincoln Brown, son of Dr. & Mrs. Linwood Brown.
7 x 3.2 x 2.7

22. ***Fish***
M: Bobby Ricks or Eli Canning, c.1949
Carved and engraved ivory. May have been mounted on top of a wooden cigarette box.
Collection of Dr. and Mrs. G. Thomas.
7.7 x 2.5 x 2

23. ***Man On Snowshoes***
pre-1934
Carved walrus ivory; red, black and brown painted details, fully painted face.
Snowshoes carved separately; glued.
Collection of Betty Peden Fyfe.
6 x 5 x 3.5

24. ***Man***
pre-1954
Carved soapstone; red paint.
Collection of Alice W. Badger.
9 x 3.25 x 3

25a,b. ***Model Kayak with Hunter***
Carved ivory; traditional Inuit subject matter and style.
Collection of the IGA.
a (kayak): 13.5 x 2 x 3
b (paddle): 11 x .75

26. ***Model Kayak with Hunter***
Purchased in Nain, c.1958.
Carved soapstone and ivory: traditional Inuit subject matter and style.
Collection of Dr. and Mrs. G. Thomas.
16 x 8.5 (including paddle) x 6.5

27. ***Flying Goose***
D/M (?): Nick Minzel, c.1972
Carved caribou (?) antler.
Collection of Dr. and Mrs. G. Thomas.
23 x 10 x 9

28. **Bear Brooch**
D: Margaret Armstrong (?), c.1952
M: Bobby Ricks or Eli Canning, c.1952
Ivory; relief carving. Pin back is a commercial product; stem is riveted through an ivory protrusion, catch is recessed and glued.
Collection of Margaret Armstrong.
3 x 2.2 x .75

29. **Seal Brooch**
D: Margaret Armstrong (?), c.1952
M: Bobby Ricks or Eli Canning, c.1952
Ivory; relief carving. Pin back is a comxercial product; stem is riveted through an ivory protrusion, catch is recessed and glued.
Collection of Margaret Armstrong.
Dia. 4 x .75

30. **Stag's Head Brooch**
M: Bobby Ricks or Eli Canning, c.1952
Ivory; relief carving. Pin back is a commercial product; stem is riveted through an ivory protrusion, catch is recessed and glued.
Collection of Margaret Armstrong.
5.2 x 4 x .75

31. **Snowflake Brooch**
D: Margaret Armstrong, c.1953
M: Bobby Ricks or Eli Canning
Ivory; relief carving. Pin back is a commercial product; stem is riveted through an ivory protrusion, catch is recessed and glued.
Collection of Shirley A. Yates.
Dia. 4 x .75

32. **Crackerberry Brooch And Earrings**
D: Margaret Armstong, 1953
M: Bobby Ricks or Eli Canning, 1953
Ivory; relief carving. Pin back is riveted through an ivory protrusion, catch is recessed and glued. Earring backs are glued.
Collection of E.O. Miller Bird.
Brooch: 2 x 2.5 x .5
Earrings: 2.5 x 2.5 x .5 ea.

33. **Box**
Similar objects in production by 1936.
Ivory; relief carving. Geese and land forms pegged and glued to pre-made wooden cigar (?) box. Hand-made ivory closing mechanism.
Collection of Newfoundland Museum; gift of Veronica Wood Hodd.
23 x 15.5 x 6

34. **Belt Buckle**
D: Suggested to Industrial Department carvers by Janet Stewart, Industrial Director, 1940.
Ivory; pierced, relief carving. Made to coordinate with dog team brooch #35.
Collection of Peggy Perry Simpson.
7.5 x 3.2 x 1.7

35. **Dog Team Brooch**
D(?)/M: Ned Hancock, 1939
Ivory; relief carving. Pin is riveted through an ivory protrusion; hook-shaped catch is an integral part of the ivory.
Collection of Peggy Perry Simpson.
8 x 2 x .75

36. **"Going Downhill" Dog Team Brooch**
D: Margaret Armstrong, 1954
M: Bobby Ricks, 1954
Ivory; relief carving. Pin back is a commercial product; pin is riveted through an ivory protrusion, catch is recessed and glued. This brooch is the prototype.
Collection of Margaret Armstrong.
7 x 2.5 x .75

37. **Dog Team Bracelet**
D: Style may have originated with Alaskan Inuit market ivories in the 1920's. Purchased from Grenfell Crafts c.1955.
Ivory, walnut (?), elastic thread; three-dimensional carving. Links are drilled horizontally twice and threaded with elastic thread. One dog missing.
Collection of E.O. Miller Bird.
Outer dia. 8.5
Ivory links: 2.5 x 2 x 1.5 ea.
Walnut (?) links: 2 x 1 x .3

(38.) **Amautik**
D: Kate Hettasch, c.1940
M: Inuit craftsperson
Wool fabric, braid; beaded, embroidered. In the post-contact period, this band of embroidery and/or beadwork was often added to the hood of an Inuit woman's akulik (parka).
Collection of THEM DAYS Archives.
94 x 9

(39.) **Moccasin Tongues**
c. 1950
Wool and cotton fabric, glass beads. Naskapi Indian origin.
Collection of Newfoundland Museum; gift of Rev. and Mrs. Peacock.
12.5 x 9

(40.) **Pillow Cover**
D/M: Justine Nochasak, Hopedale, pre-1936
Caribou skin; embroidered, dyed. J. Nochasak learned to embroider from Mrs. Perret, a Moravian Missionary.
Collection of Newfoundland Museum; gift of Rev. & Mrs. Peacock.
52 x 48

(41.) **Embroidered Picture**
D/M: Mrs.Kitty Keddie, c.1945
Grenfell Cloth; embroidered, pastels (?).
Collection of Newfoundland Museum; gift of Veronica Wood Hodd.
Image: 18 x 11.5

42a,b. **Tea Napkins**
c.1954
Grenfell Cloth; embroidered.
Collection of Alice W. Badger.
30.5 x 31 ea.

43. **Cosmetic Bag**
c.1945
Grenfell Cloth; embroidered, lined with linen. Three compartments, one is zippered.
Collection of Peggy Perry Simpson.
28 x 22 x 6

44. **"Hook-Point" Evening Bag**
D: Veronica Wood Hodd, early 1940's.
Made in Harrington Harbour on the Quebec-Labrador coast. Purchased in 1952.
Fine hooking on brin (burlap). The design was planned on graph paper rather than being drawn directly onto the brin. This technique was developed by Veronica Wood Hodd in the early 1940's.
Collection of Margaret Armstrong.
23.5 x 16.5 x 1

45. **Tablecloth**
D(?): Franciska Mayer, c.1940
Purchased c.1950.
Cotton fabric; embroidered, drawn-work hem.
Collection of Mrs. G. Thomas.
107 x 100

46. **Tea Cloth**
c.1950
Grenfell Cloth; embroidered.
Collection of the Newfoundland Museum; gift of Veronica Wood Hodd.
85 x 89

(47.) **"Four Seasons" Tea Cloth (incomplete)**
D: Kate Hettasch, 1938
M: Peggy Perry Simpson
Grenfell Cloth, tracing carbon; embroidered. This elaborate "Inukulnk" design served as a source of inspiration for simpler Grenfell embroidery motifs.
Collection of Peggy Perry Simpson.
88 x 85

48. **Tea Cloth**
D/M: Emily Souley, c.1960
Cotton fabric; embroidered. Design is based on the "Four Seasons" tea cloth #47; note the humorous elements.
Collection of Mrs. G. Thomas.
84 x 73

49. **Man's "Duxback" Jacket**
D(jacket): variation on the traditional "dicky".
D(embroidery): Henrietta Frantze. Purchased in St. Anthony in 1938.
Duxback (cotton canvas) fabric, full front zipper, fox fur; embroidered, unlined.
Collection of Lincoln Brown, son of Dr. and Mrs. Linwood Brown.
91 (hood up) x 62 (at shoulder)

50. ***Woman's Ski Jacket***
D(pattern): Kitty Keddie & Peggy Perry, 1945.
D(embroidery): Henrietta Frantze, 1945
M(jacket): Peggy Perry, in Cartwright, Labrador, 1945
Grenfell Cloth, fur trim, full front zipper, satin lining; embroidered.
Collection of Peggy Perry Simpson.
64 x 42 (at shoulder)

Jacket styles were developed from a number of sources — oral descriptions, magazine photos, etc. — and cutting patterns were developed by trial and error. Standard sizes were worked out after a prototype was completed.

51. ***Woman's Ski Jacket***
Made in Cartwright, Labrador, c.1934.
Wool blanket cloth, full front zipper, unlined; embroidered with wool. There was also a peaked cap to match.
Collection of Elisabeth Hamilton Risdon.
58 x 42 (at shoulder)

52. ***Advertising Flyer for Dickies***
c.1925
Collection of the IGA.
27.5 x 21.3

53. ***Vest***
D(vest): Nancy Heggtveit, 1972
D(puffin): John Pilgrim (?)
Stroud cloth, felt and Grenfell Cloth appliqué; unlined. Hand-cut horn buttons.
Collection of Nancy Heggtveit.
71 x 57

54. ***Woman "Settler" Doll***
c.1935
Papier mâché hand-painted head, stuffed cotton body. Grenfell Cloth dicky with traditional braid and fur trim, wool hand-knit mittens, sealskin boots. Cotton head-scarf was typical northern attire in the 1930's.
Collection of Elisabeth Hamilton Risdon.
48.5 x 26 (at hands)

55. ***Doll's Head Brooch***
post-1949. Probably made in Cartwright, Labrador.
Mold-poured plaster, fur, commercial pin back (glued). Hand-painted face.
Collection of Newfoundland Museum; gift of Veronica Wood Hodd.
Dia.: 3

56. ***Skin Moccasins***
Purchased in Cartwright, Labrador in 1938. Probably made in North West River area.
Caribou (?) skin; embroidered. Indian design.
Collection of Betty Peden Fyfe.
25 x 10

57. ***Skin Gauntlets***
Collected by Mrs. Keddie from homeworker, North West River area, c.1938.
Smoked caribou (?); embroidered, lined with silk.
Collection of Betty Peden Fyfe.
29.5 x 16.5

58. ***Duffle Gauntlets***
Purchased in 1933.
Duffle cloth; embroidered with wool, overcast side seams, unlined.
Collection of Elisabeth Hamilton Risdon.
28 x 15.5

(59.) ***Piniks (Duffle Slippers)***
c.1945
Duffle cloth; butt-joined seams, embroidered with wool, unlined. Worn inside boots and as indoor footwear.
Collection of the Newfoundland Museum; gift of Rev. and Mrs. Peacock.
25 x 9 x 10

60a,b. ***Woman's Dicky And Ski Pants***
D(jacket): Adaptation of traditional "dicky."
D/M(embroidery): B.P.Fyfe. Made in St. Anthony, 1935.
DICKY: Grenfell Cloth, whitecoat seal fur, scrap of fabric from the Mission clothing store (for amautik), wool embroidery, neck slit with snap fasteners, non-functional tie at neck. Dicky was shortened approximately 10 cm after leaving Coast. Embroidery pattern does not resemble native floral embroidery.
60 X 43 (at shoulder)
PANTS: Grenfell Cloth, elastic thread at ankles. Pants originally buttoned over each hip; zippers added later.
102 x 55
Collection of Betty Peden Fyfe.

61. ***Sealskin Boots***
M(beading): Mrs. Violet Learning, 1943
Made in Cartwright, Labrador.
Sealskin leg with traditional Inuit inlay and appliqué work, Grenfell Cloth, wool braid drawstring; caribou (?) skin bottoms, beadwork on cotton fabric tongue.
Collection of Peggy Perry Simpson.
38 x 19.5 x 24 (l. of foot)

62. ***Grenfell Cloth Gauntlets***
D(embroidery): Henrietta Frantze (?)
M(embroidery): Mrs. Hodge, 1940
Grenfell Cloth, elastic at back of wrist, multicoloured embroidery on cuff and back of hand, lined.
Collection of Peggy Perry Simpson.
34.3 x 19

63. ***Dicky Sash***
Purchased at Industrial Shop, St. Anthony, c.1935.
One-ply wool; woven.
Collection of Betty Peden Fyfe.
245 (inc. fringe) x 14

64a,b. ***Ski Socks and Mittens***
c.1935
Shetland wool, imported from Scotland; knit. Traditional Scandinavian pattern.
Socks worn as skin boot liners and mittens worn inside gauntlets.
Collection of Betty Peden Fyfe.
a (socks): 55 x 11 x 26.5 (l. of foot)
b (mittens): 26.5 x 9 (across palm)

65a,b. ***Mittens***
c. 1935
Wool; knit, embroidered with wool on back of hand and thumb.
Red: Collection of Elisabeth Hamilton Risdon.
23.5 x 8 (across palm)
White: Collection of Newfoundland Museum; gift of Jo Colgate Wilkinson.
21 x 7.5 (across palm)

66. ***Hood With Capelet***
D(embroidery): Henrietta Frantze, 1938
M(embroidery): Cartwright worker, 1944
M(sewing): Peggy Perry, 1944
Grenfell Cloth, wool braid drawstring at neck; embroidered in wool. Scandinavian-style hood.
Collection of Peggy Perry Simpson.
37 x 30 x 34

67. ***"Three Men In A Dory" Mat***
Purchased c.1952.
Brin (burlap), rayon or silk stocking fabric strips; dyed, hooked.
Collection of Harriet L. Bensen.
68.5 x 53.3

68. ***Horizontal Gull Mat***
Brin (burlap), rayon or silk stocking fabric strips; dyed, hooked.
Collection of the IGA.
99 x 66

69. ***Drawing For Vertical Gull Mat***
Brown wrapping paper, lead pencil, tempera paint. The same compositional elements are present in #68.
Collection of the IGA.
89 x 66

70. ***Stencil Of Design For Gull Handbag***
Cardboard; pierced, varnished. The design was transferred to the brin by daubing ink through the slits in the stencil and then joining the resulting dashes.
Collection of the IGA.
25.7 x 31.2

71. ***Gull Handbag***
This style of handbag in production by 1935.
Brin (burlap), rayon or silk stocking fabric strips, unravelled brin; dyed, hooked. Front and back are continuous hooking; side seams. Handle is 4-strand braid, Grenfell Cloth patches covers sewn end of handles. Unlined.
Collection of the IGA.
25 x 30.5 (exclusive of handle)

72. ***Gull And Waves Mat***
D: Margaret Armstrong, 1953
Brin (burlap), cotton knit and rayon stocking fabric strips; dyed, hooked.
Collection of the IGA.
Dia. 26

73. ***Swimming Gull Mat***
In production by mid-1930's.
Brin (burlap), rayon or silk stocking fabric strips; dyed, hooked.
Collection of the IGA.
Dia. 30

74a,b. ***Visual Aids For Mat Makers***
Reproductions of paintings to help mat hookers develop realistic shading on bear mats.
Collection of the IGA.
a *(Bear Chasing Auk): 28 x 22*
b *(Bears and Airplane): 19 x 16*

75. ***Coloured Drawing — Mat Design***
D: Rudolph Freund, 1936
Paper, ink, lead pencil, pastels (?); instructions for colour choices in lead pencil.
Signed and dated.
Collection of the IGA.
25.8 x 21.3

76. ***Polar Bear Mat***
Brin (burlap), rayon or silk stocking fabric strips; dyed, hooked.
Collection of the IGA.
Dia. 41

77. ***Polar Bear Handbag***
In production by 1935.
Brin (burlap), rayon or silk stocking fabric strips, unravelled brin; dyed, hooked. Front and back are continuous hooking; side seams. Handle is 4-strand braid; patches of Grenfell Cloth cover the sewn ends.
Unlined.
Collection of the IGA.
31 x 26

78a,b,c. ***Mat Maker's Tools and Supplies***
Dye packet carton and package of dye, hand-made mat hooker and scraps of dyed rayon or silk stockings.
Collection of C. Lynch.

79. ***"The Steve Hamilton Dog Team" Mat***
D: Stephen Hamilton, 1939
Brin (burlap), rayon or silk stocking fabric strips, cotton knit fabric stripe, nylon (?) fabric strips; dyed, hooked.
Collection of the Newfoundland Museum; gift of Stephen Hamilton.
118 x 86

80. ***Fish Flake Mat***
D: Rhoda Dawson, c.1933
Purchased c.1935.
Brin (burlap), silk or rayon stocking fabric strips; dyed, hooked.
Collection of Harriet L. Bensen.
66 x 98.5

81. ***Husky's Head Mat***
D: Nancy Carney, 1952
Made in Harrington Harbour, on the Quebec-Labrador coast, c.1952.
Brin (burlap), rayon fabric strips, commercially dyed. "Hook-point" technique developed by Veronica Wood Hodd in the 1940's.
Collection of Margaret Armstrong.
35 x 30

82. ***Relief Carving On Walrus Tusk***
D/M: Ned Hancock, 1940
Walrus ivory, mahogany. Plaque made by Dr. Linwood Brown.
Collection of Peggy Perry Simpson.
39 x 19 x 4

83a,b. ***Letter Openers***
Similar objects in production by 1929.
Wood, multicoloured enamel paint, wood stain (on b.); minimal carving.
a *(Gull): Collection of the IGA.*
22.3 x 3.5 x .75
b *(Dog Team): Made from a ruler. Collection of John McNeill.*
20 x 3 x .5

84a,b,c. ***Window Wedges***
Similar objects in production c.1932.
Wood, multicoloured enamel paint, varnish.
a *(Cabin in Woods):*
D: Betty Peden Fyfe, 1936
M: Bobby Ricks, or assistant, 1936
Collection of Betty Peden Fyfe.
10 x 5 x .5
b *(Owl):*
Collection of the IGA.
9.5 x 3.7 x .5
c *(Man on Snow House):*
Collection of Betty Peden Fyfe.
11.5 x 4.5 x .5

85. ***Knitting Needle Tip Covers***
M: Owen Stickland, c.1945
Made in Harrington Harbour, on the Quebec-Labrador coast.
Wood, multicoloured enamel paint, satin (?) cord; carved, painted.
Collection of the Newfoundland Museum; gift of Veronica Wood Hodd.
3 x 1 x 1.5 ea.

86. ***Puffin Door Knocker***
In production by 1930.
Wood, multicoloured enamel paint, leather (for hinge), copper nails; carved.
Collection of the IGA.
15.5 x 11.5 x 9

87. ***Hunter Door Knocker***
In production by 1930.
Wood, multicoloured enamel paint, leather (for hinge), copper nails; carved.
Collection of the IGA.
15.5 x 7.5 x 2.5

88. ***Tin Box Top (minus bottom)***
In production c.1932.
Tin, multicoloured enamel paint. The box is a recycled "Lucky Strike" cigarette container.
Collection of the IGA.
14.5 x 11 x .5

89a,b. ***Table Mats: "The Labrador Woman"/"The Labrador Man"***
In production by 1930.
Brin (burlap), rayon or silk stocking fabric strips; dyed, hooked. "Snow" areas may have been cut with the weave of the fabric (instead of on the bias) in order to create a fuzzy nap.
Collection of the IGA.
24 x 19 ea.

90. ***Advertising Pamphlet***
c.1935
Pamphlet contains information on product line and prices of goods which could be purchased from the Industrial Department. The reverse side contains information on hooking (including The Labrador Woman and Man and the Swimming Gull mats), ivory carvings and Labradorite products.
Collection of C. Lynch.
Extended: 47 x 20

91. ***"Puffin" Poke Hooking Wall Hanging***
D: Eileen Wedd (?)
Made in Red Bay, Labrador, 1971.
Pre-dyed burlap backing fabric, rayon or nylon fabric strips cut 2 cm wide and then stretched.
Collection of the Newfoundland Museum; gift of Nancy Heggtveit.
82 x 33

92. ***Catalogue Flyer***
c.1972
One of the five flyer catalogue sheets used to promote Grenfell Handicrafts products.
Collection of C. Lynch.
30 x 20

93. ***Woman's Head Letter Opener***
D/M: Ned Hancock, 1935-6
Walrus ivory; three-dimensional carving.
Collection of Betty Peden Fyfe.
22.2 x 4

94. ***Spear Letter Opener With Roundel***
In production by 1935.
Walrus ivory, satin cord, black, red, brown (2 tones) and orange paint; piercing, minimal carving.
Collection of Lincoln Brown, son of Dr. and Mrs. Linwood Brown.
Spear: 13.5 x 2
Roundel: dia. 2.5

95. ***Walrus Head Letter Opener***
D: Ned Hancock (?)
Purchased post-1945.
Ivory; carved.
Collection of Betty Peden Fyfe.
15 x 2.8

96. ***Dog Team Letter Opener***
M: Francis Pilgrim (?), c.1935
Walrus ivory, light blue, black, brown and red paint; pierced, no sculpting, painted on both sides.
Collection of Betty Peden Fyfe.
21 x 2.2 x .5 (overall)
Pierced area: 7.5 x 1.5

97. ***Dog's Head Book Marker***
M: Francis Pilgrim (?), c.1938
Ivory, black paint; pierced, no sculpting, painted on both sides. A 1.3 cm-long slit up into the roundel slips over the top of the page.
Collection of Betty Peden Fyfe.
12 x 3 x .5

98. ***Sculpture***
Whale tooth, felt; carved, scrimshaw duck and dogteam around the base. Collection of the Newfoundland Museum; gift of Veronica Wood Hodd.
11 x 6.75 x 3

99. ***Box***
Similar objects in production by 1936.
Ivory; relief-carved schooner pegged and glued to wooden box. This is a recycled container.
Collection of the IGA.
15 x 10 x 7

100. ***Ash Tray With Dog Team***
Copper, ivory; raised copper dish, hammer marks visible. Three-dimensional carving held in place by two cripings in the copper rim. There are very few extant examples of metal work.
Collection of the IGA.
Dish: dia. 9.5 x 1; carving: 9 x 2

101a,b. ***Labrador King And Queen Chess Pieces c.1934***
Ivory; three-dimensional carving. Bases are glued.
Collection of Elisabeth Hamilton Risdon.
5.5 x 4 x 3.5 ea.

102a-h. ***Name Card Holders (Set of Eight)***
Made in the carving shop in St. Anthony, c.1940.
Ivory (piano keys), black and red paint; outline form, no carving, painted details. A slit holds the name card.
Collection of Peggy Perry Simpson.
Varying in size from 5.2-8 x 3 5-4 x 2-2.6

103. ***Napkin Ring***
In production by the Grenfell Mission by the mid-1930's.
Ivory, blue, black, brown and red paint; dog team painted around circumference at base.
Collection of the Newfoundland Museum; gift of Veronica Wood Hodd.
6 x 3.5 x 2.5 (irregular oval)

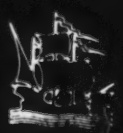
104a,b. ***Seated Woman And Man Book Ends***
D: Rhoda Dawson, 1931
Wood, multicoloured enamel paint, velvet, tin; carved, painted.
Collection of the Newfoundland Museum; gift of Veronica Wood Hodd.
a *(woman): 16 x 8 x 14.2*
b *(man): 15 x 8 x 15*

105. ***Two Men And A Snow House Letter Holder***
Wood, multicoloured paint; outlined form, no carving; painted, slotted, nailed, glued.
Collection of the IGA.
16.4 x 15 x 6

106. ***Walrus Book End***
Wood, ivory, paint; carved, painted, nailed. These book ends were sometimes left unpainted. Collection of the IGA.
16 x 8 x 11

107. ***Houses On The Rocks Book End***
D: Rhoda Dawson:, c.1932
M: Occupational therapy patient from Cook's Harbour, NF.
Wood, tin, velvet; carved, varnished. These bookends were sometimes painted.
Collection of the IGA.
15 x 11.5 x 17

108. ***Bear And Iceberg Letter Holder***
Similar objects in production by 1929.
Wood, multicoloured paint; outlined form, no carving; painted, slotted, nailed, glued.
Collection of the IGA.
18 x 15 x 5.6



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